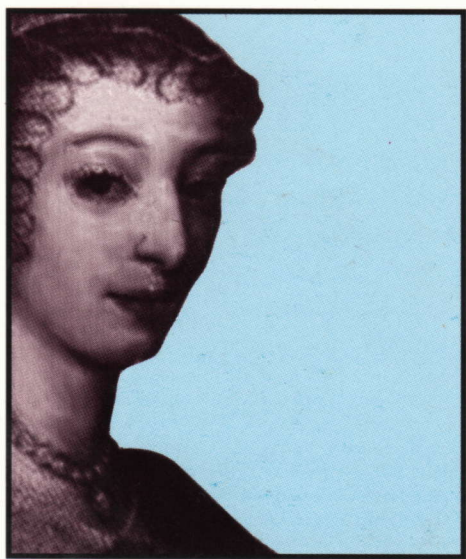


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GAETANO DONIZETTI





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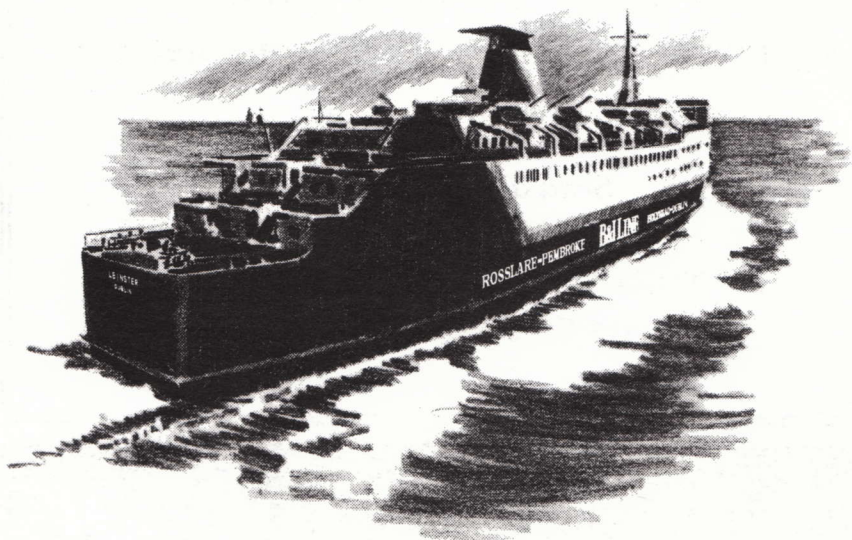
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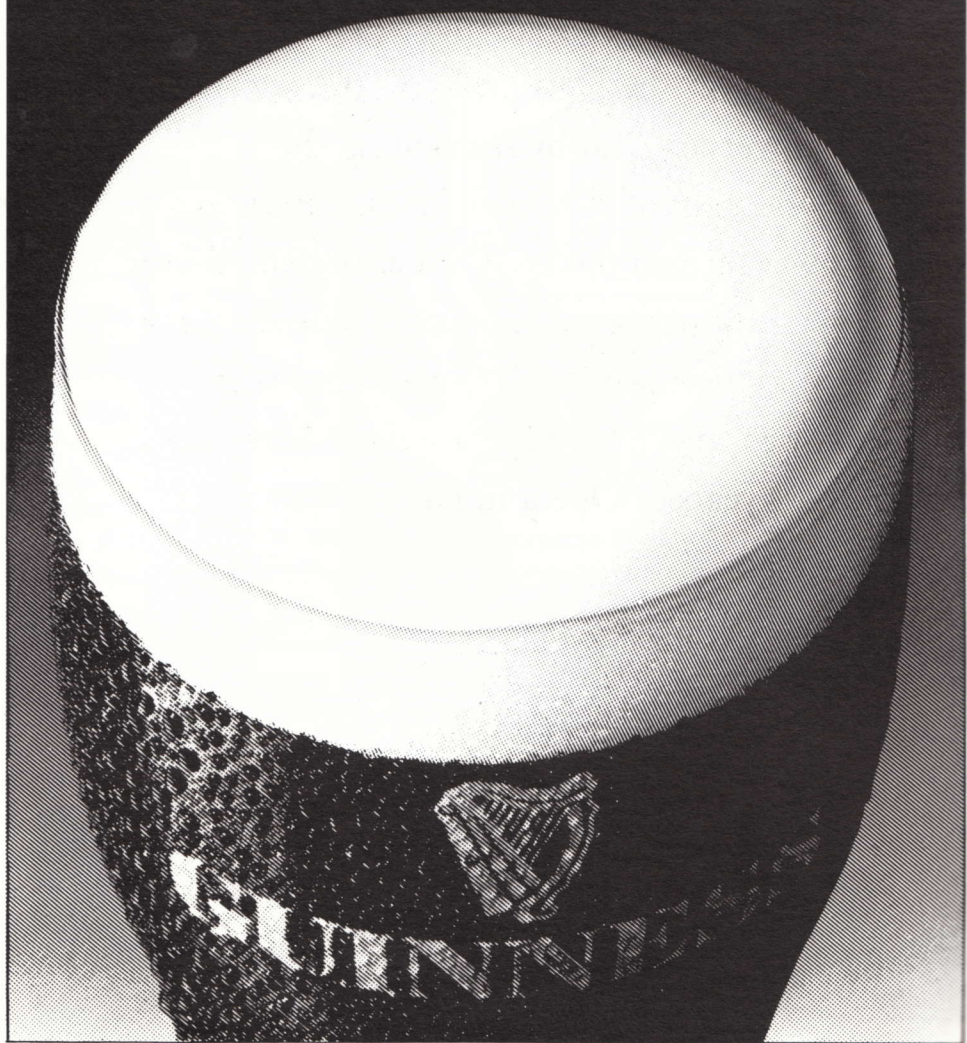
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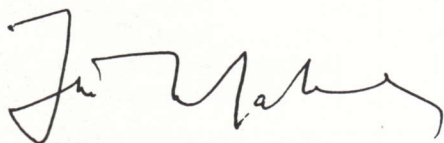
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A handwritten signature in black ink, appearing to read 'T. P. Mahony', with a horizontal line underneath it.

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presents

Lucia di Lammermoor

Opera in three acts

Music Gaetano Donizetti

Libretto Salvatore Cammarano
based on the novel
The Bride of Lammermoor
by Walter Scott

Conductor Maurizio di Robbio

Director Francesca Zambello

Designer Bruno Schwengl

Lighting Designer Michael Calf

DGOS Opera Ireland Chorus
Chorus Master Jonathan Webb

RTE Concert Orchestra
by kind permission of the RTE Authority

1, 3, 5, 7 December 1991

There will be two intervals





Donizetti (1797-1848)

CAST

In order of appearance

Normanno David Owen
(*Norman, Captain of the
Guards at Ravenswood*)

Enrico Albert Dolin
(*Lord Henry Ashton*)

Raimondo Jan Galla
(*Raymond Bidebent, Lucy's tutor*)

Lucia Alexandrina Pendatchanska
(*Lucy, sister of Lord Henry Ashton*)

Alisa Regina Hanley
(*Alice, her companion*)

Edgardo John Fowler
(*Edgar, Master of Ravenswood*)

Arturo Adrian Martin
(*Lord Arthur Bucklaw*)

Repetiteur Gerald Martin Moore

Stage Manager Chantal Hauser

Assistant Stage Manager Alison McArdle

SYNOPSIS

The setting is Ravenswood Castle in late 16th century Scotland.

Enrico wrongfully holds the estates of Edgardo, between whose family and his own there has long been a deadly feud. Enrico's political activity against the king has further placed him in a perilous situation, and he has resolved to re-establish his family's position by marrying his sister Lucia to Arturo.

ACT I

SCENE 1 – Normanno, Enrico's captain of the guards, orders his henchmen to discover the identity of the man whom Lucia is secretly meeting each day before dawn. Enrico is frustrated because he cannot persuade his sister to accept a marriage that will save him politically and Normanno tells him his suspicions concerning Lucia's lover. Enrico's outburst is interrupted by the return of his men confirming that Lucia's lover is in fact his enemy Edgardo.

SCENE 2 – Lucia awaits Edgardo in the woods by a fountain whose legend of a bloody phantom alternately fascinates and repels her. Edgardo arrives with the news that he must leave for France. He tells Lucia that before he departs, he wishes to

ask Enrico for her hand in marriage. Terrified of her brother's reaction, Lucia begs him not to. She tries to calm him when he renews his vows of vengeance upon his family. Solemnly kneeling, they pledge their troth by exchanging rings and vows of eternal fidelity, promising to write during their separation.

ACT II

In his fury at his sister's betrayal, Enrico has concluded marriage preparations for the union of his sister with Arturo. Despite intercepting the letters between the lovers, Enrico has failed to secure Lucia's consent to this arranged marriage. Lucia remains obdurate even when presented with a letter, forged by him in Edgardo's handwriting, announcing his marriage to another girl. Enrico explodes in rage against his sister and orders the chaplain, Raimondo, to make her yield. Following Raimondo's pleading, the exhausted Lucia finally gives in. The wedding party has assembled and Lucia has scarcely signed the marriage contract when Edgardo bursts into the castle demanding his rights. Upon seeing the contract with Lucia's signature, he curses her and her family forever. He is dragged away to safety by Raimondo as Enrico triumphantly places his sister's hand in Arturo's.



Left: Gilbert-Louis Duprez, the original Edgardo.



Right: Domenico Cosselli, the original Enrico.

ACT III

SCENE 1 – Enrico has come to find Edgardo to challenge him to a duel. Edgardo accepts and they agree to meet at the tombs of Ravenswood.

SCENE 2 – The wedding celebration is in progress when Raimondo brings the terrible news that Lucia has slain her bridegroom and gone mad. In her delirium, Lucia wanders into the hall and imagines a wedding ceremony with her beloved Edgardo. Enrico, returning from his challenge to Edgardo, finds his sister insane. He suffers remorse as she mistakes him for Edgardo and begs him to pray at her tomb.

SCENE 3 – Edgardo imagines Lucia's happiness with Arturo and berates her for her infidelity. A passing party of guests leaving the castle brings him word of Lucia's madness. As he sets off to see her one last time, Raimondo stops him with the news of Lucia's death. In his grief, Edgardo stabs himself with the hopes of being reunited with Lucia in heaven.

If *Lucia di Lammermoor* is generally regarded as a soprano showpiece, there are still many pages that permit Edgardo, the tenor lead, to dominate. Two celebrated interpreters of this role at the Metropolitan Opera were Enrico Caruso, whose kilted hero was cheered in 1904 (left), and his successor Beniamino Gigli, who took on the part sixteen years later.



SCOTT, DONIZETTI AND THE BRIDE OF LAMMERMOOR

Sir Walter Scott's novel was adapted by Donizetti and his librettist Cammarano into a work embodying the Romantic sensibility.

Scott, darling of romantic composers

"Next to Shakespeare he (Scott) inspired more operas than any other single writer," wrote Jerome Mitchell in the introduction to his book, *The Walter Scott Operas*.

The fact is certainly remarkable since most dramatic composers turn for their material to ready-made plays, where the librettist's task is much easier than with a novel. Nor was Scott himself especially partial to opera, or indeed to serious music of any kind ("I do not know and cannot utter a note of music," he wrote in his journal, "and complicated harmonies seem to me a babble of confused though pleasing sounds"). Yet anyone who takes the trouble to read him nowadays (and there are signs that his work is coming back into vogue) will know that despite the lengthy introductions, the over-detailed descriptions, the occasional bouts of slack and shapeless writing that come of too much haste, Scott, like his fellow countrymen John Buchan and Robert Louis Stevenson, was a born storyteller with a capacity for sweeping the reader on a tide of excitement that is almost operatic.

Take for instance the moment in *Kenilworth* when the Earl of Leicester arrives at Cumnor Hall in time to put an end to a very disagreeable conversation between his wife and his henchman:

"Hark! I hear the trampling of horses. He comes! He comes!" she exclaimed, jumping up in ecstasy.

"I cannot think it is he," said Varnay, "or that you can hear the tread of his horse through the closely mantled casement."

"Stop me not, Varnay—my ears are keener than thine—it is he!"

"But madam! But madam!" exclaimed Varnay anxiously and still placing himself in the way— "I trust that what I have spoken in humble duty, that my faithful advice will not be bewrayed to my prejudice?—I implore thee!"

"Content thee, man—content thee!" said the Countess, "and quit my skirt—you are too bold to detain me. Content thyself, I think not of thee."

At this moment the folding doors flew wide open and a man of majestic mien muffled in the folds of a long dark riding-cloak entered the apartment.

There was some little displeasure and confusion on the Countess' brow owing to the struggle with Varnay; but it was exchanged for an expression of the purest joy and affection as she threw herself into the arms of the noble stranger who entered and clasping him to her bosom exclaimed, "At length—at length thou art come!"

This is pure opera. One can hear the sudden quickening of tempo as basses set up a dominant pedal, while violins and violas begin a pattern of throbbing figures over which the dialogue becomes increasingly agitated; there is a long crescendo culminating in Leicester's entrance, whereupon his and Amy's voice unite in a rapturous unison over a prolonged chord for full orchestra.

A similar, though less jubilant, entrance in *The Bride of Lammermoor* is matched precisely by Donizetti. Edgar, we are told, "... planted himself in the middle of the apartment opposite to the table at which Lucy was seated, on whom, as if she had been alone in the chamber, he bent his eyes with a mingled expression of deep grief and deliberate indignation . . . He said not a word, and there was a deep silence in the company . . ."

Except, one might add, for sustained chords on the horns followed by a pattern of pizzicato strings.

The born story-teller writes *The Bride of Lammermoor*

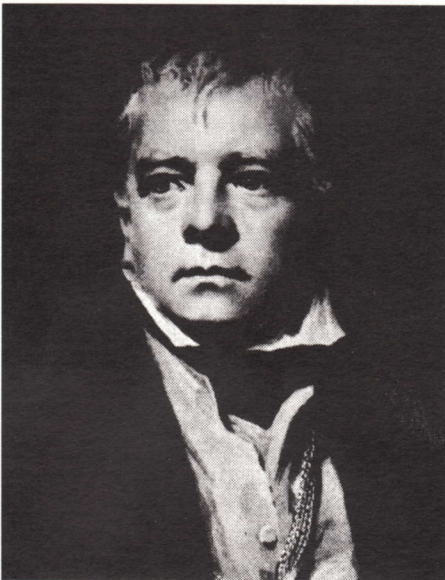
The Bride of Lammermoor, dictated from a sickbed in 1819, unites a number of important threads in contemporary literature: Byronic Romanticism, reflected in the characters of hero and heroine—he pale, dark and gloomy, a proud sufferer, an outcast unjustly dispossessed; she frail and soft-hearted, destined to an early

death; the social-historical novel, in which the conditions of the peasantry are described as faithfully as the political forces which sway the fortune of nations; and finally the Gothic romance, with its setting of ancient castles and forests, its ghosts and evil prophecies fulfilled. Here the Scottish venue, where people to this day believe in second sight, enabled Scott to steer a course between the irrational "horror" of Horace Walpole and the more rational fantasies of Ann Radcliffe, in which every "supernatural" event is explained. Associated with the Gothic aspect is a vein of grim, ballad-like poetry, as eerie as anything to be found in Grimm's fairy tales or *Des Knaben Wunderhorn*. Witness Thomas the Rhymer's prophecy:

When the last Laird of Ravenswood to
Ravenswood shall ride
And woo a dead maiden to be his bride,
He shall stable his steed in the Kelpie's
flow
And his name shall be lost for evermoe.

Such is the skill with which Scott holds the various elements in equilibrium, that he can introduce a note of comedy without a trace of the incongruous. Caleb Balderstone, Ravenswood's talkative retainer who will go to any lengths to keep up appearances for the sake of the family's honour, is one of Scott's ripest characters, to be set beside Dugald Dalgetty and Triptolemus Yellowly.

With its melodramatic denouement, *The Bride of Lammermoor* might seem from the start to have been destined for Italian opera. If composers were slower to seize on it than on *Ivanhoe* or *Kenilworth*, this is partly because it carries an emotional charge ill-suited to an age which favoured the contralto with her cool heroics and florid technique as a juvenile lead in serious opera [cf. Arsace in Rossini's *Semiramide*]. Only towards the end of the 1820s did she give way to the tenor, who



Sir Walter Scott. Engraving by W. Walker after a painting by Sir Henry Raeburn.

thereafter gradually shed his falsetto notes and confined himself to his natural expressive register. *Fioritura* disappeared from all the male voices but remained to the soprano, where it now symbolized ethereal fragility and the unattainable feminine. So Italian Romantic opera was born and with it the possibility of doing operatic justice to *The Bride of Lammermoor*.



A lithograph by Eugène Delacroix from an 1830 French translation of Scott's novel, illustrating the passage: "The bird dropped at the feet of Lucy, whose dress was stained with some spots of its blood"

The first 'Lammermoor' opera

The first attempt by an Italian to come to grips with the Scott novel was that of Michele Carafa, whose *Nozze di Lammermoor* was produced at the Théâtre des Italiens in Paris in 1829. The libretto by Giuseppe Balocchi would seem to have been adapted from a play by Victor

Ducange, *La Fiancée de Lammermoor*, which had appeared the previous year. What is remarkable about the opera is its fidelity to the novel. There is even a part for Caleb Balderstone, though there is no attempt to develop him as a character. All this requires an abundance of principal roles which would have been unthinkable in an opera house in Italy. The villainess of the piece is quite properly Lady Ashton, who must surely qualify as the first contralto mother figure in Italian Romantic opera. The wily, not totally unsympathetic Lord Keeper, Lucy's father, also preserves his role in the tragedy. Bucklaw, the rival suitor, enjoys principal status and an aria of his own. Most of the departures from Scott are determined by the nature of post-Rossini Italian opera, which was conceived as a succession of situations rather than a continuously evolving action (a legacy from the 18th-century *opera seria*, whose plot alternately moves forward in *recitative* and stops still in a *da capo* aria). The most powerful of all such situations are those in which people of conflicting views and emotions are brought face to face. Therefore in Carafa's and most subsequent operatic versions of *The Bride of Lammermoor*, characters are often introduced into scenes in which they originally had no part. The finale to the first of Carafa's two acts has a general confrontation of Lucy, Bucklaw, Lady Ashton, the Lord Keeper and Edgar, which cannot be found in Scott. Logically enough, the musical climax is placed at Lady Ashton's unexpected return to Ravenswood Castle, for this is in fact the turning point of the plot. The dénouement, however, is quite different from either Scott's or Donizetti's. Mad scenes had not yet become the rage; besides, the opera is described as "*semi-seria*". So, in the midst of his denunciations and reproaches, Edgardo, like Manrico, discovers that his beloved has taken poison rather than become the bride of another. With her dying breath

Lucia reconciles the rival suitors. *Le Nozze di Lammermoor* is an effective operatic version which affords plenty of scope for variety. The pity is that Carafa, a mere workman in the Rossini tradition, was unable to exploit it as it deserves.

The definitive 'Lammermoor' opera

Six years were to pass before Donizetti made what is now regarded as the definitive operatic setting (the intervening ones need not concern us) by which time Italian Romantic opera had come of age and something like a fixed pattern of plot was beginning to emerge. The story of star-crossed lovers is told over and over again, the villain being either a rival suitor or a jealous husband with perhaps special reasons for wanting his wife out of the way. The supreme dramatic moment occurs when hero and villain confront each other for the first time in the presence of the heroine and the rest of the cast. From that point on, the victim's fate is decided. The end will be a death scene, usually amid compassionate bystanders.

Following this format almost to the letter, Salvatore Cammarano dealt far more ruthlessly with Scott's novel than Balocchi. For Lady Ashton and the Lord Keeper he substituted Enrico Ashton, Lucy's brother and guardian. That Cammarano misspells the family name, transfers Lammermoor to the southwest of Scotland and the period to the reign of William and Mary hardly matters since Italian librettists were habitually vague over details of British history and geography. Of the other characters only Bucklaw and the minister Peter Bide-the-Bent (rechristened Raimondo) are retained. Lucia is given a confidante, Alisa, and Enrico a villainous henchman, Normanno, neither bearing any relation to the Alice and Norman of the novel. The opera begins in archetypal fashion with a spacious scene for baritone with chorus – Ashton's one chance of

engaging the audience's sympathy before his villainy becomes too apparent. Then comes the heroine's entrance aria followed by her duet with the tenor. From then on the action proceeds inexorably to the great central ensemble that forms the finale to Act 11, so much more effectively placed than in Carafa's opera since it involves a *double* confrontation: Edgardo and Enrico; Edgardo and Lucia. If Cammarano is not afraid to retain the mad scene, embellishing it with a wealth of detail of which Scott never dreamed, this is because mental derangement as a vehicle for vocal drama had been making great headway since Carafa's time. Bellini's Imogene (*Il Pirata*) and Donizetti's Anna (*Anna Bolena*) both allow their wits to wander in the final scene. In 1835, the year of *Lucia di Lammermoor*, Bellini had written the most extensive of all mad scenes for Elvira, the heroine of *I Puritani*. The opera had been given at the Théâtre des Italiens in Paris, where Donizetti had produced his *Marino Falieri* in the same season. He had got to know Bellini's opera and was clearly resolved to quarry the same vein.

Unfortunately, no correspondence exists between Cammarano and Donizetti over the opera's genesis. We do not even know whether Cammarano availed himself of a dramatic model such as Ducange's play on which Balocchi's libretto is based. However that may be, he certainly succeeded in recapturing something of the atmosphere of the novel. It is Scott's Ravenswood who exclaims darkly:

Sulla tomba che rinserra
Il tradito genitore
Al tuo sangue eterna guerra
Io giurai nel mio furor.

(On the tomb of
My betrayed father
In my rage I swore
Eternal war on your family.)

The late Edward Dent, one of the first

English musicologists to break a lance in favour of the still underrated Donizetti, was scornful of Cammarano's "fustian" language – quite wrongly. Not only are his lines superbly "musicable," they convey important information with rare economy, while the indirectness of his locution lends a certain epic grandeur to the events that he describes. No wonder that Verdi's admiration for him was unqualified.

The opera's first performance and some early interpreters

The first performance of *Lucia* at the Teatro San Carlo in Naples on September 26, 1835, was one of the greatest triumphs of Donizetti's career. Even the composer was a little surprised. "Permit me to say simply and in the nicest possible way, I'm embarrassed," he wrote to the publisher, Giovanni Ricordi. The opera was quickly taken into the international repertoire and for many years was regarded as Donizetti's masterpiece, its only serious rival, *Lucrezia Borgia*, having fallen out of favour well before the end of the century. In 1839, with the aid of the librettists Royer and Vaëz, Donizetti made a French version of *Lucia* for the Théâtre de la Renaissance in Paris. Within three years it was taken up by the Paris Opera, where it would figure alongside the musical mastodons of the 1840s and '50s (Meyerbeer's *Le Prophète*, Halévy's *Charles VI* and *La Reine de Chypre*, Gounod's *La Nonne Sanglante* and *La Reine de Saba*) and prove a greater draw than any of them. In Italy *Lucia di Lammermoor* seems at first to have been regarded as a vehicle for tenor rather than soprano, and indeed certain tenors of the epoch derived their sobriquets from the way in which they performed it. The young Gaetano Fraschini, Verdi's favorite *jeune premier*, was known as "*il tenore della maledizione*" from his forceful delivery of Edgardo's curse in Act II; Napoleone Moriani was called "*il tenore della bella morte*" since no one sang the concluding

scene as beautifully as he. Curiously, this most Italian of all tenor roles was created by the Frenchman, Gilbert Duprez, who had made his name on the high, florid repertoire of the 1820s. There are no roulades in Edgardo's part nor a note which exceeds what we now regard as the normal tenor range.

Fanny Tacchinardi-Persiani, creator of the title role, was a light coloratura soprano. Accordingly, her principal successors in the role were Giulia Grisi and Jenny Lind, both looked upon in Italy as singers of an old-fashioned stamp. It was the glamour of Adelina Patti, also a light soprano, who made *Lucia* the goal of every prima donna with the necessary flexibility. She is also believed to have been the first to introduce into the Mad Scene that strange cadenza with the flute of which no trace appears in Donizetti's autograph. The mid century saw the lowering of certain keys to bring the music within comfortable reach of the average lyric soprano. Eventually it became the custom to dispense with the final scene altogether, leaving the prima donna in possession of the field.

Lucia's influence on the Romantic imagination

Perhaps most remarkable of all is the hold which *Lucia di Lammermoor* seems to have exercised in the imagination of writers as an embodiment of Romantic sensibility. "Galeotto fu il libro e chi lo scrisse," says Francesca da Rimini of the romance of Sir Lancelot of the Lake. In Flaubert's *Madame Bovary* the seducer is *Lucie de Lammermoor*, a performance of which in Rouen (the first act described in detail including the cavatina from *Rosmonda d'Inghilterra* that Donizetti substituted for "Regnava nel silenzio" in the French version) plays a significant part in Emma Bovary's downfall. The opera at which Anna Karenina is insulted in full view of St. Petersburg high society is not

specifically named, but it can be identified from certain details as *Lucia di Lammermoor*. In E.M. Forster's *Where Angels Fear to Tread* a provincial performance of Donizetti's opera helps to crown the hero's love affair with Italy.

In the inter-war years *Lucia* lost some of its ground, though certain prima donnas such as Lily Pons continued to make it their *cheval de bataille*. But in the early 1950s the revival of interest in *bel canto* opera brought about a demand for it (in Britain, according to a poll taken about that time, *Lucia* headed the list of "wanted" operas which had not been seen in London since the war). During the last 25 years every serious opera by Donizetti worth considering has been revived at some theatre or other.

Inevitably this has led to a reassessment of *Lucia*'s place in the Donizetti canon. Can we still regard it as his Romantic masterpiece? Many would say that Donizetti responded more readily to the challenge of unusual plots such as Hugo's *Lucrèce Borgia*, and of dramatic singers such as Giuditta Pasta for whom he wrote *Anna Bolena* or Giuseppina Ronzi De Begnis, creator of Maria Stuarda and of Elisabetta in *Roberto Devereux*, rather than the canary-like Fanny Tacchinardi-Persiani. Certainly many of his later operas as well as one or two of his earlier ones contain more striking musical ideas and more original formal solutions, not to mention a swifter dramatic pace that anticipates Verdi's manner.

Lucia di Lammermoor remains very much of its time and place: a delicate bloom on the tree of Italian Romanticism, so much more fragile than the German or French variety. It is touching, pathetic, at times even tragic, but it never departs from the mellifluous. There are no jarring discords, no unexpected changes of key to throw you off-balance. The dark, northern atmosphere is conveyed not, as in Verdi's

Macbeth, by an abundance of minor mode, but by the frequent use of horns to colour the orchestral texture. In no sense a pioneering work, *Lucia di Lammermoor* captures a unique moment in the evolution of Italian opera. Therein lies its abiding charm.

JULIAN BUDDEN, internationally renowned musicologist, is the author of a monumental three-volume series, The Operas of Verdi.



Jenny Lind, a principal successor to Fanny Tacchinardi-Persiani, as Lucia.

DONIZETTI

Among the most famous of all opera selections are the mad scene and sextet from *Lucia di Lammermoor*, which issued from countless hand-cranked phonographs during the early years of our century. The universal appeal of *Lucia* capped the career of a hardworking composer, Gaetano Donizetti, who knew how to make the coloratura flights of a soprano express every nuance of human joy and anguish.



Donizetti (1797-1848), in a portrait by librettist Cammarano done in 1838.

Gaetano Donizetti (1797 - 1846) was born in Bergamo and studied, chiefly under Johann Simon Mayr, at Bergamo and later in Bologna. His first opera *Il Pigmalione*, was composed when he was eighteen and his last, *Caterina Cornaro* when he was forty-six. In the intervening years he wrote

more than seventy pieces for the stage, including not a few based on English history – *Anna Bolena*, *Maria Stuarda*, *Roberto Devereux* and *Alfredo il Grande*. At the time Donizetti was writing, the Italian opera public was avid for new works – they wanted to hear different operas each season sung by their favourite singers. The impresarios were probably the most important figures in Italian operatic life at that time; they controlled not only the theatres, but chose the composers, selected the librettos, and engaged the singers. The composer was expected to compose 'to order' – and generally in a rush; and to turn out music that the artists of the day expected to find grateful to the voice.

Donizetti, always in need of money, accepted this status without much protest; the two great impresarios of the day Bartolomeo Merelli and Domenico Barbaja paid him well and often, for he provided just the kind of piece that pleased audiences no less than singers. His art has been well summed up by one of his recent biographers, the American, Herbert Weinstock: 'He borrowed without plagiarising, adapted without completely individualising, perfected much that he drew in from the atmosphere he breathed. His power lay in the way he bent all his resources towards expressing his dramatic belief in the libretto on which he was working at the moment'.

Salvatore Cammarano, the librettist of *Lucia di Lammermoor*, was regarded by Donizetti as second only to Felice Romani as a writer; and after *Lucia* he went on to provide Donizetti with the texts for seven more operas including *Roberto Devereux*, *Poliuto* and *Maria di Rohan*. He was, of course, also the librettist of Verdi's *Alzira*,

La Battaglia di Legnano, Luisa Miller and *Il Trovatore*.

Lucia di Lammermoor was Donizetti's fifty-first work for the stage, and dates from 1835 – five years after *Anna Bolena*, three after *L'elisir d'amore*, two after *Lucrezia Borgia*, and a few months before *L'Assedio di Calais*. It was the first of three operas Donizetti was to write for the Teatro San Carlo, Naples, as specified in a contract he signed in November 1834.

Like other operas of its epoch *Lucia* is thinly based on history. The heroine, whom Sir Walter Scott had romanticized as Mad Lucy in his novel *The Bride of Lammermoor*, was originally one Janet Dalrymple, who murderously assaulted her own bridegroom in 1669. The facts of her case were never straightened out and neither were those of English history à la Donizetti, which pits William and Mary against each other as political foes. Donizetti was right, however, in depicting a period of turmoil after the restoration of Charles II. In real life the husband survived his wife's attempt upon his life to die twelve years later of a fall from his horse. The rejected lover went permanently abroad. In Scott's novel, the process was reversed – the husband left Scotland for ever, whilst the lover came by his death in a quicksand. With a sense of operatic fitness almost amounting to genius Donizetti and his librettist present the result of the murderous attack as fatal.

Lucia, presented at the San Carlo in Naples on September 26, 1835 was not Donizetti's first success (he was already famous after *Lucrezia Borgia* and *Anna Bolena*), but its triumphant first night clearly pleased him enormously, and he was moved to one of his rare bursts of pride. There is in fact only one letter in the collected edition of Donizetti's letters (Bergamo, 1948) which refers to the opening of *Lucia*, and its friendly modesty and openheartedness are characteristic of

Donizetti:

"*Lucia di Lammermoor* was performed, and allow me, in friendship, to blush and tell you the truth. It pleased the public, and pleased them very much, if I may believe the applause and the compliments I received. The brother of H.M. Leopoldo was there; he applauded and paid me the most flattering compliments. The second evening I witnessed something that is highly unusual for Naples: at the finale after great cheers for the Adagio, Duprez, in the curse scene, was applauded at the climax, just before the stretta. Every number was heard in religious silence and received with spontaneous cries of evviva! La Tacchinardi, Duprez, Cosselli and Porto performed splendidly, and the first two especially are superb."

The Frenchman, Gilbert Louis Duprez, was one of the most celebrated tenors of the day. La Tacchinardi was the family name for Fanny Persiani who, three years later, was to take Dublin by storm when she appeared in four concerts in the Rotunda and Theatre Royal with the 'King of Tenors', Giovanni Battista Rubini, in his only appearances here. Among the items performed at these concerts were extended scenes from Acts I and 3 of *Lucia* which marked the opera's introduction to Irish audiences.

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Michael Healy (Co-Leader)
Mircea Petcu
Fionnuala Sherry
Pamela Forde
Elizabeth MacNally
Paul O'Hanlon
Ruth Murphy

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Donal Roche
Roisin Cavanagh
Mairead Nesbitt
Oonagh Keogh
Eileen Murphy

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Padraig O'Connor
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Michele Lalor

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Mihaela Calef

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Declan McCarthy
Fearghal O'Ceallachain
Mary Curran

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Eoin Daly

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Sean Buckley
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Michael Doyle
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Jonathan Hollows
Sean Kelly
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R O'Rourke

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A Bevan

C Bevan

P Brennan

R Hanrahan

J O'Farrell

M Troy

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Fidelma Kelly

June Ellison

ELAINE PADMORE – Artistic Director

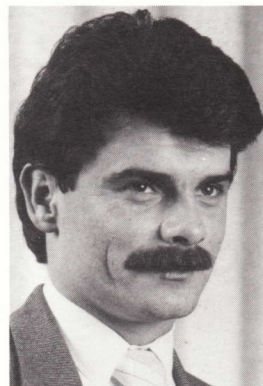
Has been Artistic Director of Wexford Festival Opera since 1982. She studied music at Birmingham University and then held a scholarship at the Guildhall School. She freelanced as a singer, répétiteur, writer and lecturer. After a period as editor at the Oxford University Press she wrote a book on Wagner, became lecturer in opera at the Royal Academy of Music, and began to give broadcast talks. She joined the BBC as a music programmes producer and until 1982 held the post of Head of Opera, in charge of the planning and production of opera broadcasts. Well-known as a “golden voice” of Radio 3 until last year, she still appears as a free-lance radio presenter and as a singer; recent engagements have taken her to San Francisco, Israel and Switzerland, in repertoire ranging from Mozart’s *Requiem* to Richard Strauss’s *Four Last Songs*. She was Artistic Director of this summer’s arena *Tosca* at Earl’s Court, is Artistic Consultant for the London Opera Festival and has just become Artistic Director of DGOS Opera Ireland, following two seasons as guest director in 1989-90.



DAVID COLLOPY – Administrator

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years.

After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered twenty-six of the Society’s productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.



JONATHAN WEBB – Head of Music

British born conductor Head of Music of DGOS where he has been Chorus Master since 1988 and assistant conductor to Janos Furst (*Don Giovanni*) and Roderick Brydon (*Norma*). Graduated from Manchester University in 1985 and conducted Alan Ridout’s *Angelo* for Kent Opera and the West End production of *West Side Story* in the same year.

Recent engagements include Sondheim’s *Company* at RADA in London and Stravinsky’s *Soldier’s Tale*, Britten’s *The Rape of Lucretia* and Verdi’s *Falstaff* for Opera Theatre Company in Ireland. Earlier this year he made his debut with the Wintherthur S.O. in Switzerland, and with the RTE Concert Orchestra for RTE Radio. He also conducted performances of *The Rose of Castile* as part of Wexford Festival’s 40th Anniversary celebrations. He recently conducted the DGOS 50th Birthday Gala at the N.C.H.



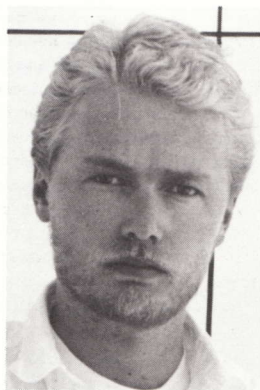
FRANCESCA ZAMBELLO – Director (USA)

Recent engagements include her British debut with *Tosca* at Earl's Court; Donizetti's *L'Assedio di Calais* for Wexford Festival Opera; the American premiere of Wolfgang Rihm's *Oedipus* at Santa Fe; a musically complete production of Berlioz's *Les Troyens* at the Los Angeles Music Center Opera, and Prokofiev's *War and Peace* for the Goodwill Games at Seattle. Further dates include Berlioz's *Benvenuto Cellini* in Geneva, *Boris Godunov* in Santiago and San Francisco, the American premieres of Judith Weir's *The Vanishing Bridegroom* and von Bose's *The Sorrows of Young Werther* at Santa Fe and her Metropolitan Opera debut next year with *Lucia di Lammermoor*. She has also directed at La Fenice in Venice, the Rossini Festival in Pesaro, Houston, Lausanne, St. Louis, Miami, Dallas, Rome, Savonlinna Festival of Finland, New Israeli Opera and the National Opera of Iceland among others. Ms Zambello holds a degree in philosophy.



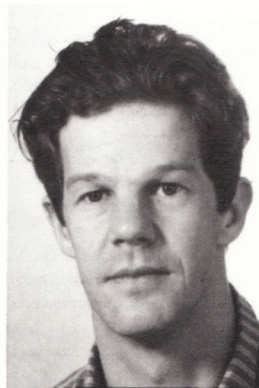
BRUNO SCHWENGL – Designer (Austria)

A native of Salzburg, Austria, Schwengl's frequent collaborations with Francesca Zambello include productions of Bellini's *Beatrice di Tenda* at the Teatro la Fenice in Venice, *Gli Orazi ed i Curiazi* and *Ariadne auf Naxos* at the Teatro dell'Opera in Rome, *Oedipus* by Wolfgang Rihm for Santa Fe Opera Festival, *Les Troyens* at the Los Angeles Music Center, *War and Peace* and *Gianni Schicchi* for Seattle Opera. *War and Peace* is due to be shown on BBC Television later this year. In 1992 he will design *The Sorrows of Young Werther* for Santa Fe Opera Festival.



MICHAEL CALF – Lighting Designer (UK)

Started an Engineering course at Exeter University but left in 1976 to join the Northcott Theatre. Seasons at Oldham, Kent Opera, Opera 80 and the RSC Warehouse followed, and in 1982 he designed and supervised the lighting installation for the new Pit Theatre (RSC Barbican). After two seasons at Manchester Royal Exchange Theatre, he joined Peter Brook's company as Lighting Assistant for *The Mahabharata*. As a free-lance, he has worked in various capacities on *Metropolis*, *Carmen*, *Miss Saigon*, *King and Into the Woods*. Credits include: *The Accrington Pals*, *Good, Custom of the Country*, *Softcops*, (RSC) *The Voysey Inheritance*, *Woundings*, *The Bluebird of Unhappiness*, *The Glass Menagerie*, *The Beggar's Opera*, (Royal Exchange), *Morte D'Arthur* (Lyric Hammersmith), *Rick's Bar*, *Casablanca* (West End), *All for Love* (Almeida), *Zaide* and *L'Oca del Cairo* (Musica nel Chiostro, Batignano) *Savages* (West Yorkshire Playhouse) and most recently the Cole Porter revue *A Swell Party* (West End). He was lighting designer at the 1991 Wexford Festival.



MAURIZIO DI ROBBIO – Conductor (Italy)

Studied conducting, composing and piano in his native Genova at the Paganini Conservatory. After graduating 'cum laude' he gave many concerts as a pianist all over Italy and throughout Europe. He worked for several years at the Teatro dell 'Opera at Genova as a pianist, assistant chorus master and stage music director. In 1985 he became personal assistant to Maestro Giuseppe Patane, collaborating on opera productions – *Cavalleria Rusticana*, *I Pagliacci*, *Anna Bolena* etc. – in Munich, Frankfurt and at the Bregenz Festival as well as for recordings of *Andrea Chenier*, *La Gioconda* and *Mefistofele* for CBS and Hungaroton in Budapest. In 1987 Maurizio di Robbio made his official debut conducting *Macbeth* at the Rome Opera House which was a great success and he was immediately invited to conduct the same opera at the Munich State Opera in 1988. He recently conducted the new production of *Madama Butterfly* at the re-opening of the opera house in Malaga which had been closed for many years. In May 1989 he conducted a new production of *Tosca* in Barcelona (also televised) . Thereafter this celebrated production made an extensive tour of Catalonia.

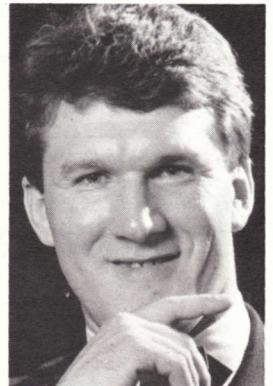


GERALD MARTIN MOORE – Repetiteur (UK)

Was born in Scotland and studied at the Royal Scottish Academy of Music before winning a scholarship to study at the National Opera Studio in London. Since leaving the Opera Studio, he has worked as a vocal coach and accompanist to many leading singers, including Ileana Cotrubas, Marie McLaughlin, Anne Howells and Valerie Masterson. He has worked as a guest coach for all the major British opera companies and is a frequent recitalist. A particular interest in bel canto and 19th century French opera has led to several engagements for Wexford Festival, Amsterdam Radio, Theatre de Chatelet in Paris and Wigmore Hall recitals. He recently made his stage debut in the European premiere of Marc Blitzstein's *Regina* and has recorded the role for Decca . Future engagements include a return to the Chatelet for a new production of *Così fan tutte* conducted by John Eliot Gardiner and in 1993 a new production of *Der Rosenkavalier*.

ALBERT DOLIN – Baritone (Russia) Enrico

He was born in Bashkiry/Ural in the USSR, where he studied at the Technical High School (UFA). In the last year of his technical studies he took singing lessons with Prof. Alkin. He continued his musical studies at Moscow Conservatory in the class of the celebrated baritone Yevgeni Nesterenko. With the Opera School of the Conservatory roles included Onegin, Jeletzky (*Pique Dame*) and Germont (*La Traviata*) . He was also heard in several concerts in Moscow and Leningrad (*The Messiah* and Bach cantatas). He has won many international singing competitions in the last twelve months, including the Francisco Vinas International Singing Contest special prize for best young singer, third prize in the Maria Callas Competition in Athens, second prize in the CIEM-Competition in Geneva, first prize in the Concours International de Chant in Verviers, and three prizes in the Belvedere Competition in Vienna: second prize, the Mozart prize and the audience prize. He has just sung in the Belvedere Prizewinners Concert at the Wexford Festival.



BIOGRAPHIES

JOHN FOWLER – Tenor (USA) Edgardo

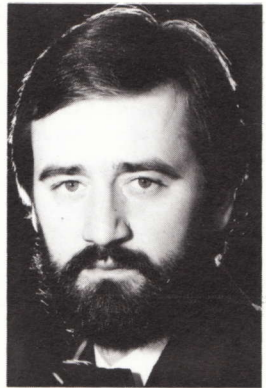
American tenor John Fowler has performed leading roles in many of the world's great opera houses and has appeared with many of the other great operatic personalities of our day, including Montserrat Caballe, Joan Sutherland and Mirella Freni. In the words of the New York Times he has "... a thrilling top register and a wonderful gift for dramatic shading."

Highlights of Mr. Fowler's 1990-91 season included a return to the Metropolitan for performances in *Rigoletto*, *Les Contes d'Hoffmann*, *Gianni Schicchi*, and *La Boheme*. He was also heard in the title role of *Werther* with L'Opera de Nice, Romeo in *Romeo et Juliette* with Opernhaus Zurich and Percy in *Anna Bolena* with Madrid's Teatro del Zarzuela. Later this season Mr. Fowler performs with the New York City Opera as Nadir in *Les Pecheurs des Perles* and Pinzel in *Die Soldaten*, as Romeo in Opera Carolina's production of *Romeo et Juliette* and Edgardo in Montreal's production of *Lucia*.



JAN GALLA – Bass (Czechoslovakia) Raimondo

Jan Galla studied at the Conservatoire and University of Arts (under Professor Ida Cerneka) in Bratislava and at the Accademia Musicale Chigiana, Siena, under Professor Giorgio Favaretto. He was awarded Second Prize in the Schneider-Trnavsky competition in 1979, First Prize and Prize of the Slovak Foundation of the Dvorak Competition in 1980 and won the International Singing Competition in Rio De Janeiro in 1985. As the best graduate of the Conservatoire he became a soloist of the Slovak National Opera in 1981 and remains a member of that ensemble. His guest engagements have included appearances in Rio de Janeiro, Verona, Bologna, Chicago, Ludwigshafen, the Edinburgh Festival and Opera North in a repertoire including Mephistopheles, Sarastro, Leporello, Don Alfonso, Gremin, Ramphis, the Prince de Bouillon, and Fiesco, Sparafucile and Attila.



REGINA HANLEY – Mezzo Soprano (Ireland) Alisa

Regina Hanley was born in County Carlow, Eire. Whilst studying at the College of Music in Dublin, she undertook numerous oratorio and operatic engagements on Radio Telefis Eireann. She entered the Royal Northern College of Music in 1987 and since then has sung the roles of Maddelena in *Rigoletto*, Bradamante in Handel's *Alcina* and understudied the role of Eboli in Verdi's *Don Carlos*. Regina has worked with Wexford Festival Opera where she understudied the principal roles of Clara in Prokofiev's *The Duenna*, Cathleen in Maw's *The Rising of the Moon* and sang the role of Signora Dufresne in Leoncavallo's *Zaza*. In February of this year she sang two principal roles with the D'Oyly Carte Opera Company, Tessa in the *Gondoliers*, and the title role of *Iolanthe*.



ADRIAN MARTIN – Tenor (UK) Arturo

Studied at the London Opera Centre and made his professional debut with Opera for All as Ramiro (*La Cenerentola*) and Tonio (*Daughter of the Regiment*). He then joined the National Opera Studio, and while still a student sang small roles at the Royal Opera House in *Salome*, *Parsifal* and *Die Zauberflöte*. He was engaged at Covent Garden as Tanzmeister (*Ariadne auf Naxos*) and Pong (*Turandot*) and was then invited to Glyndebourne as Tamino (*Die Zauberflöte*) and Idamante (*Idomeneo*). His roles with English National Opera have included Cassio (*Otello*), Steuermann (*Flying Dutchman*), Anatol (*War and Peace*), Don Ottavio, Vincent (*Mireille*), Tamino, Ferrando and Rodolfo. With Opera North roles have included Rodolfo, Alfredo (*La Traviata*), Steuermann, Camille, Ismaele (*Nabucco*) Tamino and Jacquino. Engagements abroad include *Les Contes d'Hoffmann* and Don Ottavio in St. Gallen, *Hoffmann* at the Hamburg State Opera and Zurich Opera and his debut with the Paris Opera as Tybalt (*Romeo et Juliette*). In Australia his Rodolfo was exceptionally well received at the Lyric Opera of Queensland.



ALEXANDRINA PENDATCHANSKA– Soprano (Bulgaria) Lucia

She was born in 1970. Coming from a musical family, she began her musical training with the piano at the age of 5. Since 1987 she has studied singing with her mother and Prof. Ganeva. She made her concert debut in Sofia at the age of 17, presented by Ghena Dimitrova, and later that year gave concerts with the Sofia Philharmonic and other orchestras in Bulgaria, Moscow, Kiev and for Radio Sofia. In 1988 she won second prize at the International Competition in Bilbao and Grand Prix first prize at the 23rd International Dvorak Competition in Czechoslovakia. In 1989 she made a concert tour of West Germany and sang Violetta (*La Traviata*) in Sofia, Prague and Bilbao and Lucia in Sofia, Bilbao and Cairo. She recorded the role of Antonida in *A Life of the Tzar* by Glinka. Earlier this year she sang Gilda (*Rigoletto*) for Welsh National Opera. Future plans include Queen of the Night (*The Magic Flute*) in South Africa, a recital tour of Japan, a recital in Paris and performances of Oscar (*Un Ballo in Maschera*) in Bilbao. In 1993 she will sing Ophelia in a new production of *Hamlet* (Thomas) in Monte-Carlo.



MUSICAL

BOUQUET



OH! FAREWELL

ARIA FROM THE CELEBRATED FINALE "FRA POCO"

SUNG BY M^r. REEVES IN DONIZETTI'S OPERA
"LUCIA DI LAMMERMOOR"

VOCE.

PIANO.
FORTE.

O, farewell!—thou heav'nward fly-ing, With angels shall a-dore,..... Soon I'll
Tu che a Dio spiegas... ti l'a... li O bell' alma in... no... mo... ra... ta ti ri...

join thee, and thy spi-rit Shall turn to me, shall turn to me once
vol... gi a me pla... ca... ta te..... co a... scen... da te... co a scen... da il tuo fe...

V.C.

DGOS PRODUCTIONS 1941-1991

Dates indicate the first and most recent DGOS productions

Salvatore Allegra		Charles Gounod		Camille Saint-Saëns	
Ave Maria	1959	Faust	1941, 1980	Samson and Delilah	
Medico suo malgrado	1962	Roméo et Juliette	1945		1942, 1979
Michael W Balfé		George F Handel		Bedřich Smetana	
The Bohemian Girl	1943	Messiah	1942	The Bartered Bride	1953, 1976
Ludwig van Beethoven		Engelbert Humperdinck		Johann Strauss	
Fidelio	1954, 1980	Hansel and Gretel	1942, 1982	Die Fledermaus	1962, 1984
Vincenzo Bellini		Leoš Janáček		Der Zigeunerbaron	1964
La sonnambula	1960, 1963	Jenufa	1973	Richard Strauss	
Norma	1955, 1989	Ruggiero Leoncavallo		Der Rosenkavalier	1964, 1984
I Puritani	1975	I Pagliacci	1941, 1973	Ambroise Thomas	
Benjamin Britten		Pietro Mascagni		Mignon	1966, 1975
Peter Grimes	1990	L'amico Fritz	1952	Peter Ilich Tchaikovsky	
Georges Bizet		Cavalleria rusticana	1941, 1973	Eugene Onegin	1969, 1985
Carmen	1941, 1989	Jules Massenet		The Queen of Spades	1972
Les pêcheurs de perles	1964, 1987	Manon	1952, 1980	Giuseppe Verdi	
Gustave Charpentier		Werther	1967, 1977	Aida	1942, 1984
Louise	1979	Wolfgang Amadeus Mozart		Un ballo in maschera	
Francesco Cilea		Così fan tutte	1950, 1984		1949, 1981
Adriana Lecouvreur		Don Giovanni	1943, 1990	Don Carlos	1950, 1985
	1967, 1980	Idomeneo	1956	Ernani	1965, 1976
Domenico Cimarosa		Il Seraglio	1949, 1964	Falstaff	1960, 1977
Il matrimonio segreto	1961	Le nozze di Figaro	1942, 1991	La forza del destino	
Claude Debussy		The Magic Flute	1990		1951, 1973
Pelléas et Mélisande	1948	Jacques Offenbach		Macbeth	1963, 1985
Gaetano Donizetti		Tales of Hoffmann	1944, 1979	Nabucco	1962, 1986
Don Pasquale	1952, 1987	Amilcare Ponchielli		Otello	1946, 1981
L'elisir d'amore	1958, 1987	La Gioconda	1944, 1984	Rigoletto	1941, 1987
La Favorita	1942, 1982	Giacomo Puccini		Simon Boccanegra	1956, 1974
La Figlia del		La Bohème	1941, 1987	La Traviata	1941, 1989
Reggimento	1978	Gianni Schicchi	1962	Il Trovatore	1941, 1988
Lucia di Lammermoor		Madama Butterfly	1942, 1990	Gerard Victory	
	1955, 1991	Manon Lescaut	1958, 1991	Music Hath Mischief	1968
Friedrich von Flotow		Suor Angelica	1962	Richard Wagner	
Martha	1982	Tosca	1941, 1990	The Flying Dutchman	
Umberto Giordano		Turandot	1957, 1986		1946, 1964
Andrea Chénier	1957, 1983	Licinio Refice		Lohengrin	1971, 1983
Fedora	1959	Cecilia	1954	Tannhäuser	1943, 1977
Christoph W Gluck		Gioacchino Rossini		Tristan und Isolde	1953, 1964
Orfeo ed Euridice	1960, 1986	Il barbiere di Siviglia		Die Walküre	1956
			1942, 1991	Ermanno Wolf-Ferrari	
		La Cenerentola	1972, 1979	Il segreto di Susanna	1956
		L'Italiana in Algeri	1978		

FUNDING

DGOS OPERA IRELAND is grant-aided by the Arts Council.

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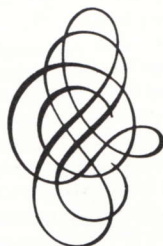
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GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit or party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

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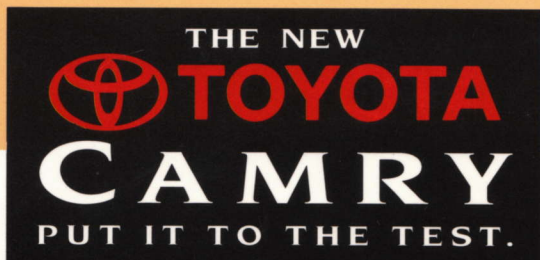


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